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## GLEANINGS FROM AMERICAN ART CENTERS

The seventy-third annual exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, will open to the public on Monday, January 25, 1904, and close on Saturday, March 5. It will consist of original works in oil-painting, sculpture, and miniatures. Water-colors, drawings, and other works of art will this season be shown at a subsequent exhibition. In New York works for the exhibition will be collected by Budworth January 4, 5, and 6. The gold medal of the Academy, the Temple Fund prizes, the Walter Lippincott prize, the Mary Smith prize, and the Jennie Sesnan gold medal will be awarded under the usual conditions. The members of the jury of selection are as follows: Charles Morris Young, chairman; Cecilia Beaux, Edward W. Redfield, Henry O. Tanner, Clifford P. Grayson, William M. Chase, Henry O. Walker, Irving R. Wiles, Ben Foster, Edmund C. Tarbell, C. H. Woodbury, I. H. Caliga, Samuel Murray, A. Phimister Proctor, and H. A. MacNeil. The last three are sculptors. The hanging committee consists of Charles Morris Young, William M. Chase, and C. H. Woodbury. The selection of works by American artists abroad will be made by a Paris committee composed of Walter MacEwen, Charles Sprague Pearce, and Gari Melchers. Harrison S. Morris is the managing director of the Academy.

• The National Academy of Design will hold its seventy-ninth annual exhibition in the galleries of the American Fine Arts Society, No. 215 West Fifty-seventh Street, New York, beginning Saturday, January 2, and closing Saturday, January 30. Works intended for the exhibition will be received at the galleries on December 14, 15, and 16. No collections are made by the Academy, and no works in packing-boxes will be received. Contributors must employ their own agents for unpacking works from out of town and for the delivery of any and all works at the galleries. The jury of selection consists of E. Wood Perry, Horace Wolcott Robbins, Walter Shirlaw, Aaron D. Shattuck, R. M. Shurtleff, George D. Smillie, and James D. Smillie, Academicians, and Charles Warren Eaton and Henry A. Ferguson, associates. Henry O. Walker and Douglas Volk, Academicians, and Ben Foster, associate, compose the hanging committee. The Thomas B. Clarke prize, the three Julius Hallgarten prizes, the Thomas R. Proctor prize, and the Inness gold medal will be awarded by the jury of selection. Harry W. Watrous, N. A., Amsterdam Avenue and One Hundred and Ninth Street, is the corresponding secretary of the Academy.

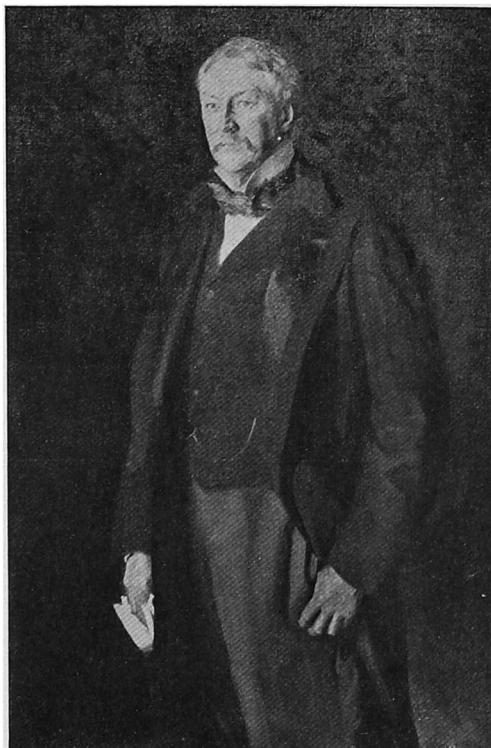
• Boston will get the memorial Whistler exhibition, and not New York. Doubtless it will be worth a pilgrimage by the art-lover, for

Charles L. Freer, the Detroit car-wheel manufacturer and art collector, has promised, it is said, all his Whistler paintings, while Howard Mansfield and others are to send pictures and prints. The show will be held by the Boston Arts Students' Association, which, under direction of Holker Abbott, got up the successful Sargent exhibition of four years ago at Copley Hall. New York has neither the gallery for such a show available at any proper time, nor a man able and willing, as is Mr. Abbott, to devote his time to such a labor of love.

\* A special feature of the forthcoming exhibition of the Cleveland Art Club, in its new quarters on Bolivar Street, will be the art and crafts display, or more correctly speaking, a display of the allied arts. William Bulger and Sheldon Clark are a special committee to secure examples from the allied arts. Some very unique designs in interior furnishings and in furniture will be shown, together with some excellent metal

work. W. J. Edmondson has charge of the arrangement of the paintings in general, and promises something unusual in the method of exhibiting them. The exhibition will take place during the week of November 23. At the last meeting of the club the following were elected as associate members: William Bulger, Gail Smith, F. W. Striebinger, Arnold Englander, and Charles R. Hill.

\* The Salmagundi Club will hold its four annual exhibitions for the season 1903-1904 as follows: The annual water-color exhibition in



PORTRAIT OF ALEXANDER J. CASSATT  
By John S. Sargent



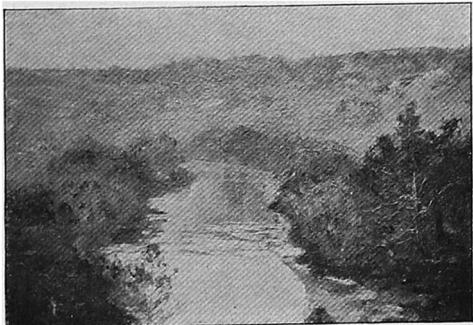
THE JONQUILS  
By Childe Hassam

black-and-white exhibition will be held in March, 1904. Samuel T. Shaw offers a prize of two hundred dollars for the most meritorious work. As hitherto, there will be a number of individual exhibitions which will be announced later in these columns.

\* The Alumni Association of the School of Industrial Art of the Pennsylvania Museum will superintend several exhibitions of general interest this winter. Chief among these may be mentioned those of the sculptured and model work of Miss Meta Vaux Copeland, executed chiefly during her residence in Paris, where she has been studying under Rodin, Ingabert, and Carles; the illustrative drawings and paintings, by Clarence Herbert Rowe; the charcoal studies of landscape, by Albert W. Baker, including some decorative applications, and a large exhibition of rare engravings from private collections, in the course of which Ludwig E. Faber will give some talks on the methods of the master engravers, as well as upon the painters interpreted by them.

\* The annual meeting of the Minneapolis Society of Fine Arts was held recently. The secretary's report

December, 1903. Water-colors and pastels eligible. Not more than two works from each exhibitor. Alexander C. Morgan offers a prize of one hundred and fifty dollars for the most meritorious water-color. The annual auction sale of pictures will be held in January, 1904. One work from each artist. The work is restricted in size to twelve by sixteen inches. The annual oil exhibition will be held in February, 1904, and this limits the artist to one canvas, and it must not be more than twenty-four inches in height or length. The annual



MYSTERIOUS RIVER  
By Theodore C. Steele

showed the membership of the society close to the five-hundred mark. The report of the director of the art school, Professor Robert Koehler, made clear the rapid expansion of this department of the society, whose pressing need at present of more commodious quarters was emphasized in the report. The following directors were elected: Term expiring in 1904—Dr. F. J. Wulling, to take the place of Miss Agnes Harrison, resigned. Term expiring in 1905—Miss Emma Roberts and Miss Martha Scott Anderson, to succeed Miss Bonnie Snow and Dr. J. K. Hosmer, both resigned. Terms expiring in 1906—J. S. Bradstreet, J. B. Gilfillan, E. W. Herrick, Harrington Beard, Miss Emily McMillan, Mrs. Elbert Carpenter, Harry W. Jones, and Mrs. Frederick Paine, all of whom were re-elected.

\* For the information of Southern artists, it has been announced that those desiring to submit works of art to the grand jury, for exhibition, in the Department of Fine Art, St. Louis Exposition, should

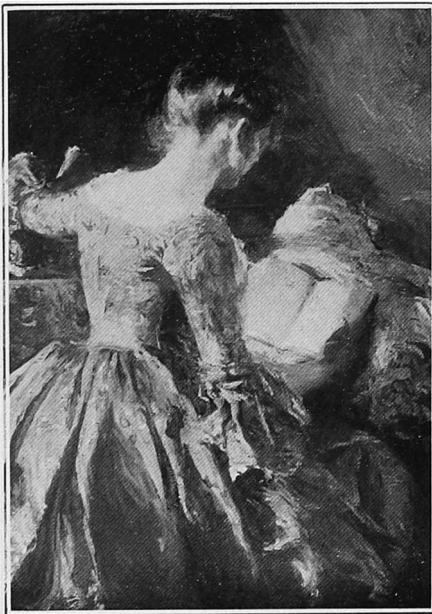
write to Halsey C. Ives, chief of that department, for the blank circulars necessary to be filled and forwarded, as a preliminary to sending the works themselves. Cost of transportation must be borne by the artist, unless the state should make provision, through its World's Fair commission, to cover such expense. The jury sitting at St. Louis next February will decide upon the works submitted from the Middle West, the Far West, and the South. The jury is composed of the following artists: Ralph Clarkson, Chicago; Frank Duveneck, Cincinnati; Percy Ives, Detroit; T. C. Steele, Indianapolis; Ellsworth Woodward, New Orleans; Edmund H. Wuerpel, St. Louis.

\* Mayor McLane, of Baltimore, has sent the following names to the city council as the art commission of the city: Messrs. Bernard N. Baker, representing Johns Hopkins University; Mendes Cohen, for



AUTUMN  
By John W. Alexander

the Maryland Historical Society; Ferdinand C. Latrobe, proposed by the Maryland Institute; Joseph Evans Sperry, from the Charcoal Club; Richard M. Venable, from the Park Board; Henry Walters, representing the Peabody Institute; and Noel Wyatt, from the Architectural Club. Three of the seven, Messrs. Baker, Cohen, and Walters, are members of the National Arts Club of New York.



A WOMAN READING  
By Frank W. Benson  
Awarded Medal of the First Class, Carnegie Institute, 1903

tel, Toronto, Ontario. Judge McCall granted his application for an injunction, with costs. The case was presented to Judge McCall several months ago. Mr. Dodge, who is an artist of repute, had a contract to do the work for four thousand dollars, and has been paid two thousand dollars on account. His sketches of the mural decorations, he declared, had met the approval of the architect of the hotel and others in authority, and after his work had been completed several changes were suggested, which he consented to make; but when he was requested to make further alterations he insisted that they would make his historical work look absurd, and he refused. As the architect threatened to have the alterations made to meet his suggestions,

¶ Blackstone Hall at the Art Institute, Chicago, devoted to the exhibition of French historic sculpture, was opened recently to the public. The hall is the gift of Mrs. T. B. Blackstone and her husband, the late T. B. Blackstone. The latter bequeathed twenty-five thousand dollars for the foundation.

¶ It has been decreed by the Supreme Court that an artist's work cannot be altered without his consent and at the same time have his name attached to it. William de Leftwich Dodge brought an action to prevent the Allied Arts Company and the Tiffany Studio from interfering in any manner or making changes in four mural paintings executed by him now in the lobby of the King Edward Ho-

Mr. Dodge applied for an injunction to prevent the mutilation of the paintings.

• The Art Students' League of Buffalo, George P. Sawyer, president, announces its programme for the coming year, accompanied by the statement that the school studios in the Albright Art Gallery will be ready for occupancy some time next spring. Lucius W. Hitchcock, who has been their chief instructor for several years, remains as the head of the staff in charge of the life classes in drawing, the antique, the composition, and the illustration classes. A new instructor in painting has been secured in the person of Edward Dufner, a pupil of Benjamin-Constant, and M. Jean Paul Laurens.

• With an eye so trained that his appreciation of line and color became his whole intellectual enjoyment, a suggestion that some day his delight might be taken from him by the loss of his sight grew into an insane hallucination in the mind of John T. Love, a Passaic artist, that he was becoming blind. Recently he killed himself, after days of torment in brooding over his fear that some day color and line would cease to be beautiful light and become nothing but fathomless dark.



GIRL READING BY WINDOW  
By Edmund C. Tarbell



NOVEMBER MORNING  
By Gustave Wiegand

of torment in brooding over his fear that some day color and line would cease to be beautiful light and become nothing but fathomless dark. Love began as an artist. The subtleties of color appealed to him, and soon he was experimenting with the harmony of light and shade, tone and tint, till he lost all love for his canvases in the new study. He became an authority on the technique and æsthetics of color, and wrote mono-

graphs on the subject which won him repute. Many artists of reputation visited his studio for his advice and to study his canvas impressionisms, which he painted to support his theories.

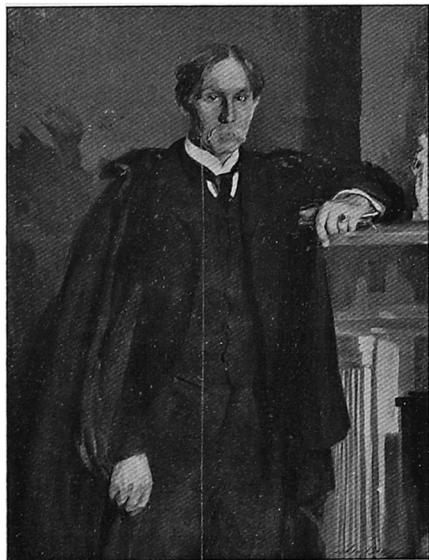
\* One of the interesting art sales of the winter will be that of the collection of paintings of the late Fred S. Gibbs. Mr. Gibbs was an art-lover as well as a practical politician, and he selected his pictures with rare taste. He confined his purchases to canvases by American artists, and his collection includes no less than one hundred and twenty-seven examples of the brush of R. D. Blakelock.

\* A full statue portrait of Professor Herman E. von Holst, the German-American historian, was formally unveiled and presented to the University of Chicago recently. Portrayed with hand upraised for gesture, Professor von Holst, who now lies on his deathbed at Freiburg, in Germany, seemed to stand before the audience of professors, students, and citizens in Mandel Assembly Hall, ready to criticise fearlessly some American statesman, as he did when in Chicago as the first head of the university's history department. In four addresses he was

PORTRAIT OF RICHARD WATSON GILDER  
By Cecilia Beaux

honored as scholar and man. Professor J. Laurence Laughlin struck the keynote by declaring that Dr. von Holst's career was "a heritage worth to this university and this country more than millions of endowment and acres of great buildings." The occasion was given "international significance" through a speech by Charlemagne Tower, ambassador to Germany.

\* Henry C. Frick, the Pittsburg millionaire, has presented to the government a painting by Chartran of the scene enacted at the signing of the peace protocol between Spain and the United States in August, 1898. The president has accepted the painting on behalf of the government. It cost twenty thousand dollars. The protocol was signed in what was used by the president as a cabinet-room, now one of the private apartments of the White House. President



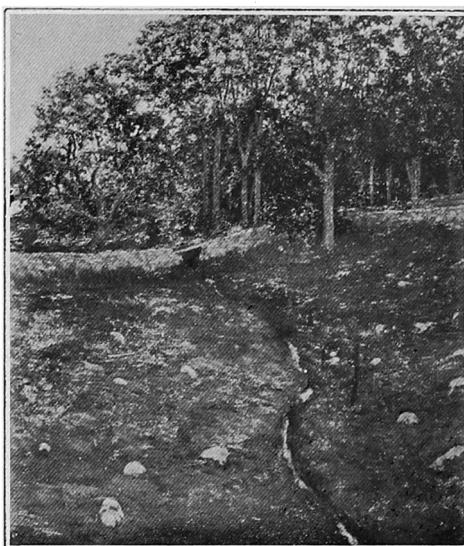
McKinley is given a conspicuous place in the painting. Other figures grouped about the large desk are Jules Cambon, then the French ambassador, who signed the protocol on behalf of Spain; Justice Day, then secretary of state, who acted for the United States government; Assistant Secretaries of State Adeé and Cridler; Secretary Cortelyou; M. Thiebault, who was secretary of the French embassy; Major Montgomery, in charge of the telegraph-room at the White House; Captain Loeffler, the president's door-keeper; and the late Assistant Secretary Pruden. The painting will be hung in the White House.

\* The fifteenth annual exhibition of the Art Club of Philadelphia will open on Monday, November 16th, and continue to Sunday, December 13th. The club's two gold medals, one for the best painting, the other for the best piece of sculpture, will be awarded as usual by a special committee. The members of the jury of admission and hanging committee are George Gibbs, Peter Moran, Stirling Calder

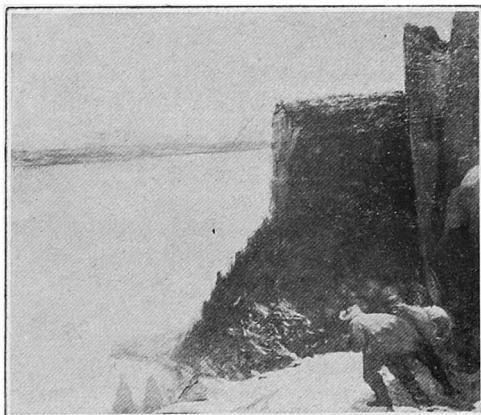
(sculptor), Charles Morris Young, and Mills Thompson—all good men.

\* The president of the board of commerce of Detroit asks that the city issue fifty thousand dollars in bonds for the benefit of the Art Museum in order that it shall no longer depend on private charity. M. J. Murphy appeals to the civic patriotism of citizens to endow the institution so that it shall stand upon its own footing "not only as a monument to Detroit's philanthropy, but as a people's institution, to be forever supported and endowed by their own liberality." This is a sign of the importance now given to art as an educating influence.

\* The Press Artists' League, New York, announces it is ready to award three free scholarships in the New York Art Institute. These scholarships, to be paid for from the proceeds of the last exhibition of original drawings given by the league. Contestants for these scholarships, who must be residents of Greater New York, are invited to



COMING NIGHT  
By Ben Foster



THE ROBBERS

By Van Dearing Perrine

Awarded Honorable Mention, Carnegie Institute, 1903

Pennsylvania Society of Miniature Painters will be open to the public at the McClees Galleries, 1518 Chestnut Street, from Monday, November 9th, until Saturday, November 28th, inclusive. All works intended for the exhibition must be delivered during the morning of Monday, November 2d, at the galleries. Jury of selection is Ellen Wetherald Ahrens, George Walton Dawson, Blanche Dillaye, and Amy Otis. The hanging committee is Amy Otis, A. H. Smith, and Louise Wood.

\* Fall River is about to see the opening of the Bradford Durfee Textile School as an adjunct of the public schools of the city for the instruction of workers in the cotton mills. Another gift in this line of education has been announced. William Lindsay was the treasurer of the Weetamoe Mills, and a son bearing the same name left Fall River for London. This William Lindsay has remembered his native town by the gift of a School of Design to cost one hundred thousand dollars. It will be managed in connection with the able Bradford Durfee Textile School.

send specimens of their work, original in conception and drawing, to the league's headquarters in the Mail and Express Building, before December 1st. The awards will be made by a disinterested committee. The league, which is preparing for its fourth exhibition, hopes to be able to offer a foreign course from the proceeds, in addition to the regular local scholarships.

\* The second annual exhibition of the Penn-



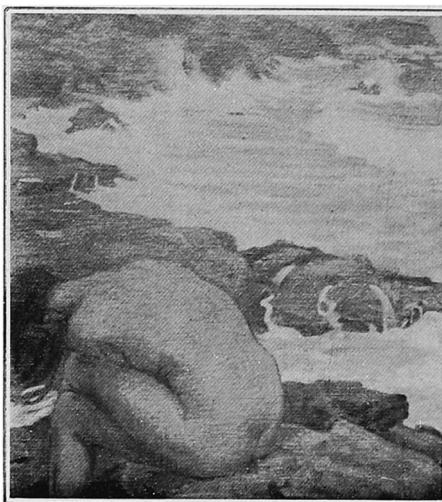
WOMEN AT EVENING IN DOUARNENEZ, BRITTANY

By Charles Cottet

\* The frescoes unearthed at Boscoreale in 1901 are shown in a special gallery in the West Gallery No. 10, of the new east wing of the Metropolitan Museum. They were buried by the volcanic eruption of Vesuvius in the year 79 A.D. In the middle of the gallery one entire room, a cubiculum, or bedchamber, has been set up as it was when found, and the other frescoes, twelve besides those in the cubiculum, are placed on the walls. This Pompeian villa belonged to one Publius Fannius Sinistor, and was sold by him to Lucius Herennius Florus. The new owner distinguished himself by cutting a window right through one of the most beautifully decorated panels of the cubiculum, and this window opening exists as it was, with its rusty twisted iron grating. The entire set of frescoes shows remarkable color preservation, the reds being especially beautiful. The wall pictures from other rooms, besides the cubiculum, include panels from the grand triclinium, the peristylum and the tablinum.

\* A copy of Michael Angelo's colossal marble statue of the young David with his sling has been erected in Delaware Park at Buffalo, the gift of Andrew Langdon. The original is at Florence, and was begun by Agostino di Duccio, as we know from the contract signed by Michael Angelo, August 16, 1501. "The worthy master Michael Angelo, son of Ludovico Buonarroti, citizen of Florence, has been chosen to fashion, complete, and perfectly finish the male statue, already roughly hewn, and called the giant, of nine cubits in height (thirteen and one-half feet), now existing in the workshop of the cathedral, badly blocked out aforetime by Master Agostino of Florence; . . . . and when the said statue is finished the consuls and operai who shall be in office shall estimate whether he deserve a larger recompense, and this matter shall be left to their consciences."

\* The most important step with regard to the collections of the Art



ARIADNE ABANDONED  
By Bryson Burroughs  
Awarded Medal of the Second Class Carnegie Institute, 1903

Institute of Chicago during the past year was the completion of the sculpture hall and the installation therein of the collection of casts of French historic sculpture. The hall is two hundred and eight feet long, fifty-eight feet wide, and thirty-three feet high. Some of the casts measure as much as thirty-five feet long and thirty feet high. The collection of original drawings by Will H. Low for "Lamia" and "The Odes and Sonnets" has been permanently placed in the North Corridor, known as Room 37. Among the accessions to the collections during the past year have been "The Pilots, Puerta de Passaje," by Frank Brangwyn; "Portrait of H. W. Hewitt," by Charles Loring Elliott; "A Woman of the Empire," by Walter MacEwen; "The Cliffs at Trouville," by Claude Monet (all oil-paintings), and a plaster cast of the equestrian statue of Bartolomeo Colleoni, by Verocchio.

• Des Moines has now an art school which has been established by Professor Charles Atherton Cumming, in the upper story of the new library. It is proposed to allow the library board to offer a number of scholarships. The school is the outcome of work during the past eight years by Mr. Cumming, encouraged by the Iowa Society of Fine Arts and the Women's Club of Des Moines. In the central portion of the free library about the rotunda are five studios, two galleries, and a workshop, besides other rooms for janitor and storage. They connect with a library gallery fifty feet long and thirty wide, where exhibitions can be held. A department of the library is to be dedicated to art books, and the scholarships are to be taken in lieu of rent.

SUMMER DAYS  
By Charles Hopkinson

• The Memorial Monument of the battle of Lake George was unveiled recently with imposing ceremonies. The bronze figures of the monument were designed by Albert W. Einert, the sculptor, and represent the Indian Chieftain, King Hendrick, demonstrating to

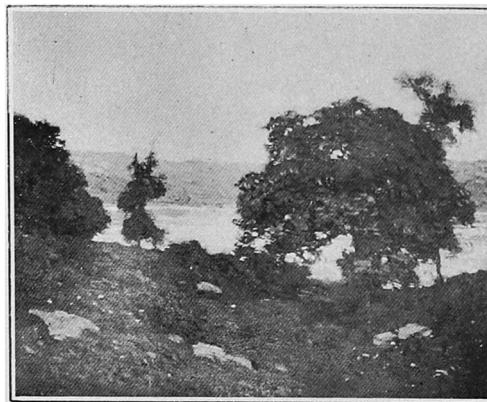


General Johnson the futility of dividing his forces. The figures are nine feet high, cast in bronze, and stand in the center of Battle Park, a few rods north of the river at Fort George, overlooking the lake. The figures stand on a granite pedestal.

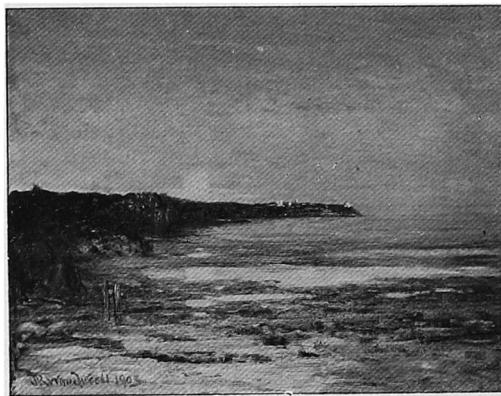
¶ L'art nouveau has made such a hit in Germany that it has seriously affected the wood-turning shops in Hamburg. The style which goes in Germany by the name of Jugendstil does not call for the elaborate woodwork produced by the turning lathe; consequently many workmen have been dismissed from the shops. A change in the style of German cabinet-work can hardly be other than a blessing. Not even in the United States had such work fallen into a stagnation so hopelessly dull. The new style demands at least the exercise of brains on the part of workmen. One of the most interesting exhibits at the St. Louis Fair might be the German attempts to introduce a new spirit into cabinet-work.

But, according to the latest news from Berlin, the modern phases of art will not be allowed representation in the German exhibit at St. Louis.

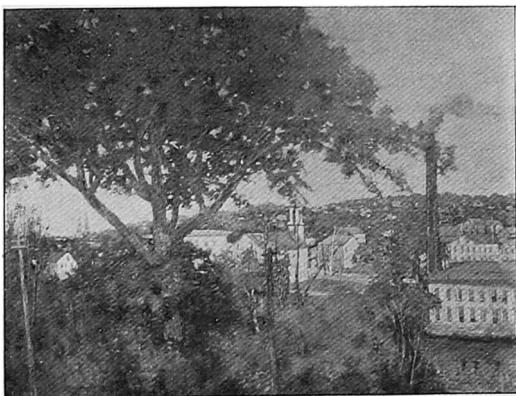
¶ The monument which Buffalo will erect on Niagara Square in memory of President McKinley consists of an obelisk eighty-six feet high, standing on a square pedestal fourteen feet in height, which rests on a platform twelve feet above the level of the street. The



MOONRISE AT TWILIGHT  
By Charles H. Davis

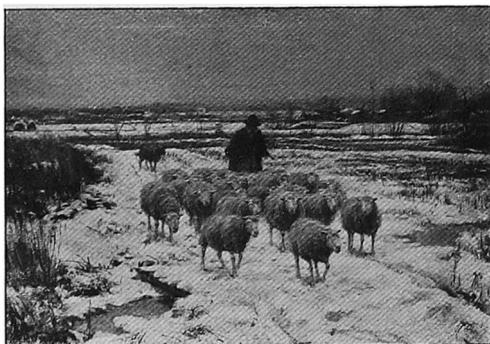


THE HARVEST MOON  
By Joseph R. Woodwell



NEW ENGLAND FACTORY VILLAGE  
By J. Alden Weir

called the Ouia (Wee-a), which flows into the Wabash a few miles south of Lafayette. Until recently the site was not identified, because in 1875 the Ouia River changed its bed and now enters the Wabash a half-mile or more from its old channel. The fort was built in 1720 by the French, and consisted of a stockade on a hillock inclosing fourteen blockhouses, a Catholic chapel, and a spring. It passed to the English in 1760, and three years later Pontiac destroyed its garrison in the general massacre that overtook all the English forts except Detroit. In 1791 General Scott destroyed Ouiatenon and four Indian villages near by. The site is now a corn-field, where various relics have been turned up by the plow, some being Indian arrow-heads, others objects such as silver crosses and bronze buckles, made in Europe. The owner of the farm has offered a site for the proposed monument. Another suggestion is a public park, including the tree-shaded banks of the Wabash.



SHEEP AND SNOW  
By A. Bryan Wall

point of the obelisk will be one hundred and twelve' feet from the ground. At the four corners of the platform will be couchant lions. The design is by Messrs. Carrère and Hastings of New York.

At Indianapolis it is proposed to mark with a monument the site of Fort Ouiatenon. This fort was on the Bois Rouge or Redwood River, now